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BOOK REVIEWS

Ammiani Marcellini Rerum Gestarum Libri Qui Supersunt. Recensuit rhythmicèque distinxit CAROLUS U. CLARK. Vol. I, Libri XIX-XXV. Accedunt tabulae quinque. Berolini apud Weidmannos 1910. Pp. xi+387.

Eduard Norden in his well-known book *Die antike Kunstprosa* (II, 650) calls for *eine genaue statistische Würdigung des Ammian, die ebenso wie eine gute Ausgabe ein dringendes Bedürfnis ist.* The second of these *desiderata* is surely fulfilled in the present edition. Professor Clark has devoted some ten years to the task. His original plans so interested Traube and Mommsen that these scholars induced the Royal Academy of Berlin to grant a subsidy for the preparation of the edition. Traube, and after the latter's lamented death, Heraeus, assisted the editor in his work, and Mommsen, Novák, Petschenig, and others have contributed emendations, but the credit for the inception of the plan and its execution belongs to Professor Clark.

Professor Clark has studied the sixteen MSS of Ammianus known to exist, collated the most important entirely and the less important in part; the all-essential Codex Fuldensis (Vatican 1873 s. ix=V) he collated twice and in some places several times, and photographed it entire. The problem of the relation of the MSS, a subject with which he dealt in his dissertation, *The Text-Tradition of Ammianus Marcellinus* (New Haven, 1904), is briefly sketched here, and will be set completely forth in Vol. II. Next to V, the oldest MS is, or rather was, the Hersfeldensis (=M) of which six sheets were found and published in 1876. It was not a copy of V, as some have thought, but descended independently from the one ancient MS of Ammianus which came down to the Middle Ages and which was transcribed in Germany, by a writer using the *scriptura Scottica*. From this latter MS, V and M were copied. A copy of M was used by Gelenius for his edition in 1533, but this copy is lost and, unfortunately, no other exists. As all the later MSS are descended directly from V, the editor rightly bases his text on V alone, except where the evidence of M may be inferred from Gelenius. After Clark's discussion, there can be no doubt that this is the correct method of procedure, or that the material on which a critical judgment must be based is accurately assembled in the present edition.

This critical method is simple to describe, most difficult to apply. Restricted to only one sure MS source, and that disfigured by gaps and monstrous errors, an editor of Ammianus is driven to conjectural emendation

if he would make a readable text. Here he must reckon with the many emendations in the later MSS and those of scholars from the Renaissance to the present day. Clark has followed the course prescribed by Gelenius, midway between the Scylla of rash alteration and the Charybdis of excessive conservatism, only with greater conscientiousness and skill and with a complete possession of the facts. Some 500 new emendations, nearly two-fifths proposed by the editor himself, the rest by the scholars who assisted him, have been introduced into the text, and double the number appear in the apparatus. The apparatus is conveniently divided into two parts, the upper part giving the variants in the one real source, V, the lower part giving the variants in the inferior MSS and conjectures. The reader is warned by italics in the text when conjectures depart considerably from the evidence of V, but the page is not cluttered with these and other symbols of scrupulousness.

Opinions are found to differ as to readings adopted in this passage or that, but the general excellence and uniformity of the text are obvious. Among notable conjectures introduced a very few may be mentioned:

xiii 6, 6: "per omnes tamen †quotque sunt partesque terrarum ut domina [i.e., Roma] suscipitur." So V. Miss Seguire, a pupil of Professor Clark's, emended the unintelligible *quotque* for excellent paleographical reasons to *quot orae*, and thereby restored a phrase of Cicero's: "quot orae sunt partesque terrarum" (*Balb.*9). This admirable emendation appears on p. xi with the errata.

xiii 9, 3: "Gallus is prodded *stimulis reginae* [who was behind the curtain] *exertantis ora*" [Novák and Heraeus; cf. *Aen.* III 425 *ora exertantem*; *aura* V, *aurem vulg.*, which latter is certainly ridiculous in the situation].

xiii 11, 11: "adulabili sermone periuriis admixto" (*Clark*, *periis* V, *seriis vulg.*).

xv 4, 9: "Alamanni . . . ferocius incedentes [*vulg.*, *incidentes* V] secuto die [*Clark*, *se cotidie* V, *cotidie vulg.*] adimente matutina nebula lucem . . . discurrabant."

xx 4, 17: "maximoque contentionis fragore probrosis [*Clark*; *probros*, *ro added in erasure by sec. hand*, *s being there before*; *probros* <et> *vulg.*] conuiciis Caesar adsentire coactus est." Here is one of many instances where we learn for the first time what the evidence of V really is; the first hand, apparently, had *probros*.

A decidedly new feature of the edition is the punctuation, commas indicating not pauses in the sense but rhythmical cadences. The rhythmical principles of Ammianus are, according to Professor Clark, very simple. His system, which is observed not only in the sentence but in the clause, is entirely accentual, does not reckon elision, and tallies essentially with the mediaeval *cursus planus*, *tardus* and *velox*. This account differs from the statement of Norden (*op. cit.* II, 649) who evidently gives quantity consideration and assumes the *ditrochaeus* as a possible ending, and from the state-

ment of A. C. Clark (*The Cursus in Mediaeval and Vulgar Latin*, Oxford, 1910, p. 11) who speaks of the "mixture of metre and rhythm" in Ammianus, though he finds his cadences more accentual than those of St. Jerome. Further proof of the editor's views would be interesting. One who is heartily converted to the method might push it farther still. Thus in xiii 9, 3: "Proinde die funestis interrogationibus praestituto, imaginarius iudex equitum resedit magister," a comma after *iudex* seems possible, and is indeed an aid to the sense. The editor puts his theory into practice by emending certain final words *cursus causa*. Many of these changes are unnecessary if the *ditrochaeus* is permitted as an ending in itself besides its frequent appearance at the end of the *cursus velox*. And why should not Ammianus be allowed a bit of license here and there? In xx. 4, 22 after *super salute principis* Clark adds *novi* (= $\sim \sim \sim \sim$). But just above, § 21, he puts a comma after *minitantes nudatis gladiis*, which surely ends a clause and surely is rhythmically the same as *super salute principis*. To be sure, in the list of errata (p. xi) the sign of corruption, †, is added after *gladiis*, but that will not checkmate a determined opponent of the theory. Both phrases might even be conformed to one of the varieties of the *cursus velox* which Professor Clark allows ($\sim \sim \sim \sim \sim \sim$), if the accents of *nudatis* and *salute* are not too strong. On the next page (xx. 5, 7) a *ditrochaeus* is apparently recognized—*neque civilis quisquam iudex*—but here as in other places the editor would presumably take the second *u* in *quisquam* as vocalic (see p. VII), a solution that does not tally with the ordinarily accepted views of the development of *qu* in later Latin. Greek names are sometimes accented in the Latin way (*transmissis sollemniter Tígride*, xx. 6, 1) but almost always, says the editor, in the Greek way (e.g., *parta régna Persídís*, xxiii. 7.3). Still, one might class with the variety of the *cursus velox* already noticed xxiii. 6.73: *in penitissimā parte Persídós*, and if so, find the latter part of this rhythm in *régna Persídís*. Nor is it difficult to discover appropriate *clausulae*, not recognized in the edition, which end in the *ditrochaeus* or in $\sim \sim \sim \sim$. Cf. xx. 6.6: *ad quam conversā plebē dimicabatur artissime*. Many ablative absolutes as short as this one are reckoned as *clausulae* in the text, or if a longer one is desired, cf. xxiii. 7.4: *et tamquam funesta face Bellonae subiectis ignibus exuri cunctas iusserat naves*. The reviewer will be pardoned for expressing skepticism on a subject about which we really know very little as yet, and for hoping that even a writer of the decadence may be credited with the rhythmic principles which Cicero professed (*Or.* 220): "nec tamen haec ita sunt arta et constricta ut ea cum velimus laxare nequeamus." But this is a question of details, which it is premature to consider now; the subject as a whole will be presented soon in the dissertation of Professor Clark's pupil, Mr. A. M. Harmon. At all events, future editors of rhythmical prose will have to give good reasons for not following the method adopted here. The new use of the comma does not interfere

with the sense, and helps rather than hinders the reader. Only a few markings really disturb, as xv. 8.5: *Adsisimus apud vos—optimi rei publicae defensores,—causae*, etc. Perhaps parentheses would be better here, and throughout the text the comma might well be placed after rather than within the parenthesis.

The second volume, which the editor promises shortly, will contain elaborate indices, a discussion of the MSS and their interrelation, and a section on paleography. It will complete a truly monumental work. No American before has published an edition of the entire remains of an ancient author, based on a first-hand knowledge of all the MS evidence available and presenting this evidence in a commodious and final form.

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Die Ilias und Ihre Quellen. Von DIETRICH MÜLDER. Berlin: Weidmann, 1910. x+372 pp. M. 10.

Here is another book on Homer, a book of nearly four hundred pages of absolutely new and original matter. Indeed the author is so original that he does not quote a single modern scholar, except himself. The results of Homeric scholarship from Wolf to Fick are cast aside. *Kleine Lieder*, *Uriliad*, *Flickpoet*, *Bearbeiter*, and the *Aeolic Homer* are summarily dismissed and the reader is invited "sich frei zu machen von der ungeheuren Last der Tradition und vorläufig die wirklichen oder vermeintlichen Errungenschaften unserer Homerforschung mit mir prinzipiell und konsequent zu negieren" (p. 4).

The author seeks to establish the following eight theses:

1. The *Iliad* is a unity, composed according to a single plan.
2. The undoubted difficulties connected with the theory of unity are due to the material in which the poet worked.
3. The *Iliad* belongs, not at the beginning, but at the end of a period of rich literary development.
4. The literature of this period forms the sources (*Quellen*) of the *Iliad*.
5. These sources are not songs (*Lieder*) in the sense of Lachmann, nor indeed songs in any other sense.
6. These sources belong in but small part to the Trojan cycle.
7. A large part of the work of Homer consisted in connecting the non-Trojan with the Trojan cycle.
8. Such a task could not have been performed by chance, by organic development, nor by a compiler (*Bearbeiter*), but demanded the creative poet.

Mülder then undertakes to arrive at the sources of the *Iliad* by a careful study of the *Iliad* itself: